

SUPPLEMENT  
TO  
LANDSCAPE GARDENING  
IN JAPAN

CONDER

PLATES BY K. OGAWA



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BY  
JOSIAH CONDER, F.R.I.B.A.,

AUTHOR OF "LANDSCAPE GARDENING IN JAPAN," "THE FLOWERS OF JAPAN AND THE  
ART OF FLORAL ARRANGEMENT," &c., &c.;

WITH COLLOTYPES BY K. OGAWA.

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## PREFACE.

In the preparation of this Album, which forms a Supplement to "Landscape Gardening in Japan," the writer has availed himself of the skillful collaboration of Mr. K. OGAWA, the well-known Japanese Photographic Artist. The original volume, being of a technical and historical character, has been fully illustrated from native works,—a method of illustration in many cases essential to the proper elucidation of the designs, and, at the same time, one which seemed to provide the best means of conveying the true spirit of the ancient art in all its aspects.

The introduction of modern heliographic plates, side by side with such quaint and idealistic draughtsmanship would have proved inappropriate and misleading, especially as the existing gardens reproduced by the camera are but imperfect and fragmentary examples of a craft comparatively neglected in recent days. At the same time, the illustration in a separate form of some of the best compositions remaining, by the most scientific means available, presented itself as a fitting and desirable addition to the analytical work.

The selection for the present Album has been made from many sources, and some of the photographs were specially prepared for the purpose by Mr. K. OGAWA, by whom all the Collotypes, without exception, have been executed. The principal object in view has been, within a limited compass, to make the arrangement fairly comprehensive, by illustrating as much as possible the various types of Japanese Landscape Gardens. Descriptions of some examples given may be found at length in Chapter I. of the original work; references are also appended in the text of the present volume, which is therefore limited to a brief notice of the subject of each Plate. A few illustrations of typical natural views have been added in order to render clearer the faithfully representative character of these artificial landscapes.

Tokio, July, 1893.







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PLATE I.

SHINOBAZU-NO-IKE, UYENO.

This is a large lotus-lake situated just below the elevated ground now occupied by the Uyeño Park, and containing a prettily wooded peninsula, with a shrine amidst the trees dedicated to the goddess Benten. The conversion of the surrounding shores into a modern race-course within recent years has somewhat destroyed its wild and picturesque character, but, regarded from the neighbouring heights, it still presents a fair example of a particular type of Japanese scenery, often reproduced in the landscape gardens of the country. The lake is said to have been excavated under the direction of the priest Jigen Daishi, in 1625, when a temple was first founded at Uyeno, and with the intention of imitating on a small scale the famous Lake Biwa, in the province of Omi. The little shrine to Benten,—a goddess specially associated with lakes and lotuses,—originally stood on an island, which was visited from the shore in boats. The causeway which now converts this island into a promontory or peninsula was added in the year 1660. Reed-covered marshes and a wavy sea of emerald lotus leaves,—sprinkled with pink and white at blossom time,—the whole set off by gnarled pine trees, and surrounding wooded bluffs, impart to it considerable natural beauty at certain seasons. The illustration here given has been selected partly to show in detail the mass of graceful undulating lotus leaves contrasted with the pine,—the monarch among the trees of Japan, the soul of nearly every landscape real or artificial, and the emblem in Japanese art of all that is virile and enduring.







PLATE J.



*Shinobazu no Ike, Uyeno.*







PLATE II.

SCENERY OF MATSUSHIMA.

The islands off the coast of Oshiu, collectively known as Matsushima, or the Pine Islands, are classed among the three most beautiful sights in Japan. Said to number 808 in all, they vary from imposing masses of considerable dimensions down to mere sea rocks, large and small alike being overgrown with pine trees of picturesque shapes. The neighbouring heights afford a commanding view of the entire archipelago stretching in an irregular line for over forty miles from the town of Shiogama to Kinkwazan, the parent island of the group. The sheltered coves and bays formed by the innumerable peninsulas and islets impart a tranquil beauty to the scenery, an effect which is enhanced by a light wooden bridge spanning the narrowest channel and tending to convert the whole view into the semblance of a beautiful garden. These volcanic islands with their precipitous sides, rock-strewn beaches, and summits clad with wind-twisted pine trees form the favourite models for the islets of lakes in Japanese gardens. The grounds of the Daimio of Kuwana in Tsukiji, Tokio, formerly contained a number of pine-clad islands representing the scenery of Matsushima, and in numerous smaller gardens the same idea is conveyed by one or two tiny islets scattered in the lake.







PLATE II.



*Natural Scenery of Matsushima.*







PLATE III.

ISHIYAMA, LAKE BIWA.

As far back as the middle of the eighth century, a monastery was founded upon this beautiful wooded eminence. Its position on the banks of the Setagawa, just at the point where that river runs into Lake Biwa, gives it the advantage of a commanding view of the surrounding scenery. The spot has become famous as the retreat of the talented authoress Murasaki Shikibu, who, in monastic seclusion and inspired by the lovely prospect of Lake Biwa, here wrote her historical romance-*Genji Monogatari*. Ishiyama, or the Rocky Mountain, receives its name from the colossal natural rocks which project here and there from the rich surrounding soil on which maples and pine trees flourish in great profusion. Notwithstanding their elevation, these quaintly shaped monoliths bear the abraded and excoriated markings peculiar to stones long subjected to the wearing and decomposing action of water. Sea-rocks and river boulders of similar character are extensively used in the landscape gardens of the country, and the ancient rockeries of Ishiyama may be taken as one example amongst many in which this charming peculiarity of Japanese gardening finds its prototype and model in natural scenery. The priests of the temple have taken advantage of these picturesque rock masses to convert the surrounding hill-sides into a beautiful landscape garden on a gigantic scale.







PLATE III.



*Scenery of Ishiyama, Lake Biwa.*







PLATE IV.

NATURAL CASCADES, HAKONE.

An example is here shown of a group of cascades called Tamadare-no-taki, situated near Dogashima in the Hakone district, which may be taken as characteristic of different types of waterfalls introduced into landscape gardens. The large fall on the left of the picture pours over a rugged rock surface, and is broken into numerous streamlets curving in different directions. Such cascades are termed by the Japanese "Thread-falls" or "Vermicelli-falls," because they suggest the tangled lines of floss silk or vermicelli. The Shiraito-no-taki and Somen-no-taki, at Nikko, are famous examples of this class. In the centre of the group is a high precipitous cascade partly veiled by foliage and characteristic of what is termed a "Leaping-fall," of which Kirifuri-no-taki and Kegon-no-taki, near Nikko, are good examples. On the right, is a thin dribbling fall, somewhat after the style called "Linen-fall" owing to the supposed resemblance to a strip of thin white cloth agitated by the wind. The low torrent forming the overflow of the pool below must not be left unnoticed; it is also a favourite feature in landscape gardening, used in combination with either of the higher falls. By a curious fancy it receives the name of the *Me-daki*, or Female Cascade, in contrast to the main waterfall, which, owing to its bolder character, is called the *O-daki*, or Male Cascade. The natural scene here illustrated has been given somewhat the appearance of a garden view, by the addition of a stone lantern and vertical rocks disposed according to the rules of landscape gardening.









*Natural Cascades, Hakone.*







PLATE V.

HAMA RIKIU GARDEN.

The Imperial garden parties held in the Spring, for viewing the cherry blossoms, have rendered this garden familiar to most residents and visitors. Prior to the Restoration, the site was occupied by the summer palace of the Shogun, called the Hama-goten, or "Palace of the Coast," and it formed a favourite resort during the hot season, situated on the shore of the Tokio Bay. The garden was designed with considerable imagination and skill to suggest famous views in Japan, such as,—Matsushima; the Eight views of Omi; and different coast scenery. "Swallow Tea-house," "Pine-tree Tea-house," "Thatched Tea-house," "Hut of the Salt-coast," "Ocean View Hill," "Fujisan-viewing Hill," "Azuma Arbour," and "Trellissed Arbour" were a few of the names given to particular features of the grounds, some of which remain still intact. The upper illustration of Plate V shows the garden-lake and surrounding hillocks overgrown with evergreens and clipped bushes. In the centre of the lake may be seen one of the pine-clad islets connected to the shores by bridges. The lower illustration exhibits the long double wooden bridge, with intermediate pavilion, which crosses the lake in two right angle lines. The further bridge is roofed with trellis-work, overgrown with wistarias which make a splendid show of flowers in the early summer. A large quantity of cherry trees of single and double blossom, planted on the lawns and hills surrounding the water, now form the chief attraction of this Imperial villa garden.







PLATE Y.



*Hama Rikyu Garden, Lake View.*



*Hama Rikyu Garden, View of Bridge and Trellis.*







PLATE VI.

FUKIAGE GARDEN.

The Kin-En, generally known as the Fukiage Garden, formed originally a part of the grounds of the old Yedo Castle. A historical description noting the various changes through which it has passed is given in "Landscape Gardening in Japan." At present this garden is included within the grounds of the central Palace of the Emperor, and is no longer accessible to the public. The upper illustration on Plate IV. shows a portion of the hill-garden as it existed some few years ago, the centre being occupied by a curious rockery and a cascade consisting of two falls. The upper waterfall leaps from the hill-side into a basin formed by a rocky cliff, and the overflow from this forms the second torrent. Flanking this lower cascade may be observed the "Statue Stone," or "Guardian Stone," fully described in the preceding treatise upon Japanese Gardening; and on the opposite side of the view are two stone lanterns of different designs, one on the hillock, and one on the level below. The foreground is occupied by large *recumbent* rocks and a row of stepping stones leading to the rocky pathway which crosses the hills of the background past another stone standard-lantern of what is called the *Kasuga* shape. The lower illustration shows a portion of the grass-covered moor, or park, of this garden, ornamented with rounded bushes, clumps of handsome trees, and an enormous stone lantern of the "Snow-scene" class. At the side may be seen the end of the Fukiage lake, a small sheet of water, with clipped bushes and a few rocks on its banks.







PLATE YJ.



*Fukiage Garden, Rockery and Cascade.*



*Fukiage Garden, Moor and Lake View.*







PLATE VII.

IKE-NO-NIWA, KIOTO PALACE.

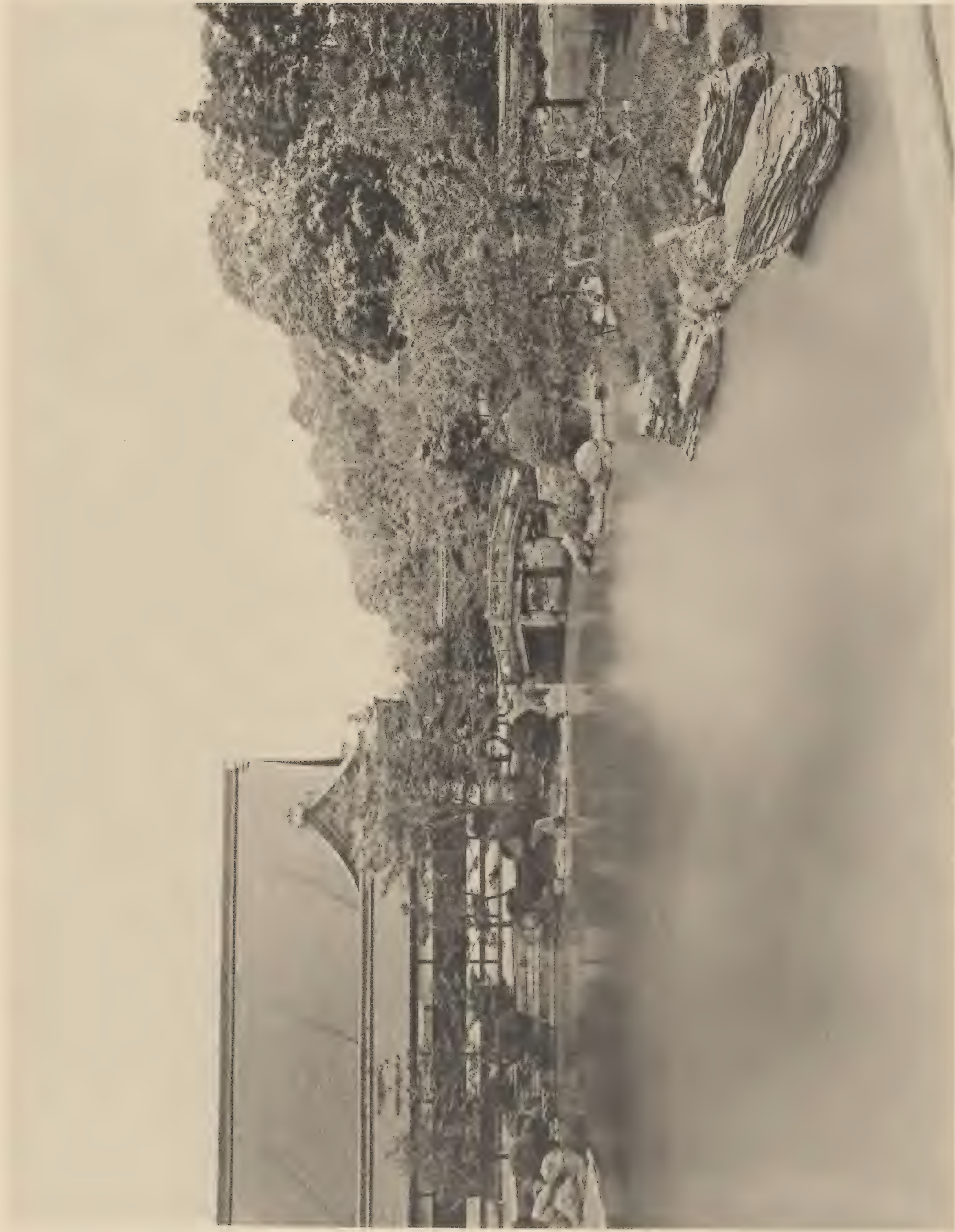
The Ike-no-Niwa, or "Garden of the Lake," in the grounds of the Imperial Palace at Kioto, may be taken as a characteristic though somewhat imperfect example of a Japanese lake-garden. As the surrounding areas partake of the nature of broad gravelled approaches to the different detached buildings of the palace, the expanse of water lacks the charming and natural environment of verdant hills which distinguishes other gardens of this class. A few boulders, evergreen bushes, and trees fringe the stone-faced banks on the palace side, and prettily carved stone and wooden bridges connect the lake-islets with the shores. These islands abound in curious rocks, and dwarf pine trees trained out over the surface of the water: other handsome scoriated rock masses are scattered in the shallows of the lake. In the background of the view given in Plate VII. may be seen the handsome curved roof of one of the Imperial buildings, remarkable, like the gardens surrounding them, for their chaste simplicity as compared with the more elaborate and fantastic style which characterises the old castle palaces of the Daimios. This is but a small portion of the extensive grounds surrounding the ancient Palace at Kioto, which consists of several separate blocks, each having its independent garden in varied style.







PLATE YJJ.



*Ike-no-Niwa, Imperial Palace, Kyoto.*







PLATE VIII.

KINKAKUJI GARDEN, KIOTO.

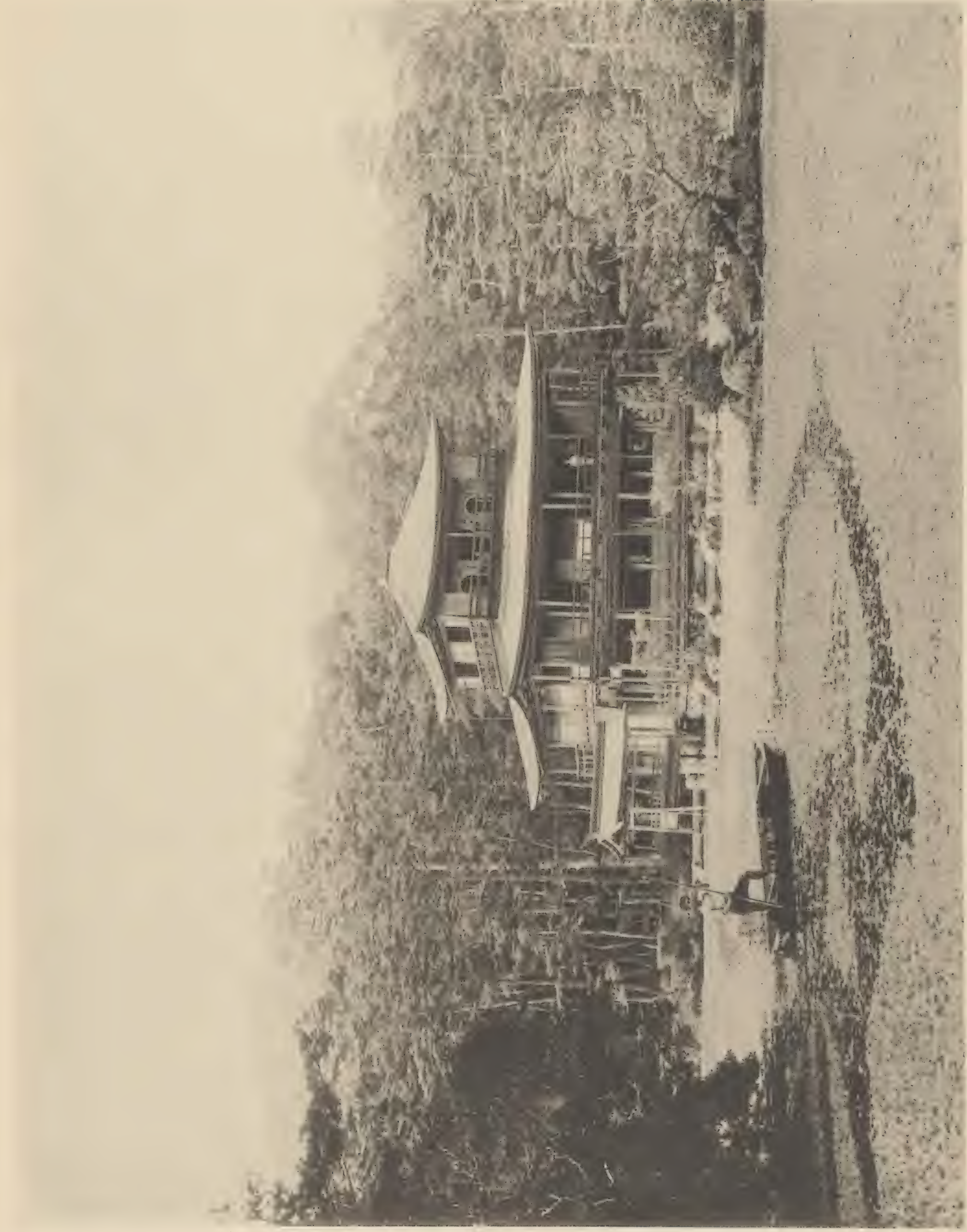
The garden of the Kinkakuji, or Golden Pavilion, is one of the most historically interesting spots of the ancient capital, Kioto. It was laid out in the fourteenth century for the Regent Ashikaga Yoshimitsu as a landscape to surround a palace built for his seclusion. From this place of retirement, in priestly garb, and ostensibly indifferent to the cares of State, he secretly directed the government of his successor. A three-storied pavilion richly covered with gold formed the principal feature of the palace; this still remains, bearing traces of its former magnificence. The lake which surrounds this garden pavilion, now thickly covered with the water-weeds of centuries, was called the "Mirror Ocean," and contained three pine-clad islets shaped to resemble in their outline the principal islands of the Japanese Empire. Much artifice is said to have been bestowed upon the whole composition, in the grouping of rare trees and rocks, and in adapting the design to the surrounding prospects. Perhaps the best proof of its original artistic perfection is to be found in the wildly natural aspect which it now bears, time having assisted art in that self-concealment which it is the latter's highest purpose to attain. As now to be seen, the spot is no longer recognisable as an artificial garden, but resembles rather some romantic watered glen in which man has "built himself a lordly pleasure house."







PLATE YJJJ.



*Kinkakuji Garden, Kyoto.*







PLATE IX.

GINKAKUJI GARDEN, KIOTO.

The Regent Yoshimasa, following the example of his predecessor Yoshimitsu, built himself a secluded retreat which he called Ginkakuji, or the Silver Pavilion, and which bore a striking resemblance to the Kinkakuji just described. The landscape-artist, Shoami, is said to have been the designer of the surrounding garden. It bears many traces of the Tea Garden style, which received a great impetus during the rule of Yoshimasa. A lake containing pine-clad islands and rare water-rocks is the principal feature of the grounds; it flows close up to the silver-plated pavilion,—a structure of two stories, and of more modest proportions than the gilded pavilion of Yoshimitsu. A view of the lake and dwelling, as they now remain, is given in the lower illustration of Plate IX., and the upper illustration represents a portion known as the lotus-lake, thickly overgrown with lotus leaves, and crossed by monolithic granite bridges, with an intervening island of rocks and pine trees. A thickly wooded hill in the background imparts a charming beauty to this view. Other interesting features of this old garden are referred to in the writer's previous volume on "Landscape Gardening in Japan."







PLATE JX.



*Lotus Lake, Ginkakuji.*



*Lake and Pavilion, Ginkakuji.*







PLATE X.

TOKUSUI-IN GARDEN, KIOTO.

The Abbot's palaces belonging to the Shinshu Monto sect of Buddhists have always been remarkable for their princely magnificence. That of the Eastern Hongwanji, in Kioto, presents a good example of the luxury displayed in the buildings and surroundings of these establishments. A suite of gorgeously decorated chambers, painted by some of the best artists of the time, and originally forming part of the Regent Hideyoshi's palace at Fushimi, serve as the Abbot's chief reception rooms. In the grounds adjoining may be seen a three-storied building, somewhat resembling in its outline that of the Kinkakuji, and called the Huin-kaku, or "Pavilion of Fleeting Clouds." This, like parts of the Momoyama Palace, was removed from Fushimi, having been presented to the Hongwanji Temple by the great Taiko-Sama. It is round this quaint villa that is constructed the small garden Tokusui-In, a portion of which is represented in Plate X. A narrow lake encircles two sides of the building, crossed in one place by a fantastic wooden bridge, the floor, parapet, and curved roof of which are all gracefully arched. The belt of water widens out in one place and contains a little island adorned with evergreen bushes and rocks, and connected with the opposite shore by bridges formed of granite monoliths. Portions of the banks are thickly planted with maples, pines, and blossoming trees, shading the water and its moss-covered rocks, and producing a delightfully cool effect. The foreground has garden lanterns, curious rocks, and other characteristics of a Japanese landscape garden.







PLATE X.



*Tokusui-In Garden, Kyoto.*







PLATES XI. AND XII.

KORAKU-EN, KOISHIKAWA.

This is the best preserved of the old gardens of Tokio. Its full description, as originally designed for Mitsukuni, the Daimio of Mito, in the seventeenth century, is given in the work "Landscape Gardening in Japan." Most of its original features remain intact, rendering it a very interesting and instructive example; it also has the advantage of being easily accessible to the public. Plate XI. shows an inlet which runs into the lake, representing one of the rivers of Japan, crossed by a bridge consisting of two slabs of granite supported in the centre on stone bearers: its banks are overgrown with grass and bushes, giving it the appearance of a natural stream. In the background may be seen the thickly wooded borders of the lake. Plate XII. illustrates a picturesque view of the lake with an island connected to a rocky islet by a stone bridge consisting of a single slab. Rounded bushes relieve the bareness of the bold rockeries, and other stones lie scattered on the beach of the promontory grouped with a lantern and a number of bushes. The foreground is marked by a handsome old tree of great age, and the island is thickly planted with evergreens. The opposite banks of the lake, planted with an orchard of blossoming fruit trees, may be faintly distinguished. The waterfall which supplies the lake of this garden is illustrated in Plate XIII.







PLATE XJ.



*River View, Koraku En, Koishikawa.*







PLATE XJJ.



*Lake View, Koraku En, Koishikawa.*







PLATE XIII.

GARDEN CASCADES.

This Plate gives two examples of artificial cascades from noted landscape gardens. Ornamental grounds of any importance are considered incomplete without the introduction of this feature in some form or other. Sometimes no actual fall of water is obtained, but elevated mounds, rocks, and boulders are arranged to indicate the configuration of a cascade. Such a dried-up waterfall may be seen in the garden of the Akasaka Rikiu, as represented in the upper illustration of Plate XIII. In this particular case the resemblance is to a mountain torrent, consisting of a long series of steps, parts being covered with boulders and portions strewn with sand and pebbles. A tall rock, somewhat conical in shape, placed on the right of the principal declivity, represents the "Guardian Stone"—an important accessory of all garden cascades. The "Cliff Stone," also frequently referred to in the technical volume on "Landscape Gardening in Japan," may be easily recognised. The lower illustration represents the cascade of the Koraku-En at Koishikawa, displaying a single broad sheet of water flanked by the "Guardian Stone." The background is thickly wooded, branches of the surrounding trees being arranged so as to partially veil the fall, in accordance with rule. A number of fine rocks are disposed in a natural and interesting manner in the pool below.







PLATE XIII.



*Cascade, Akasaka Rikuu.*



*Cascade, Koraku En, Koishikawa.*







PLATE XIV.

DAIMIO OF MITO'S GARDEN, HONJO.

Among the numerous Tokio gardens belonging to the former territorial nobles, that of the Daimio of Mito, at Honjo, illustrated in Plate XIV., is a good example on a small scale. The view given shows a paucity of large trees,—a peculiarity of most Japanese gardens, and especially of those occupying city sites. The greenery consists of dwarf pine-trees, and evergreen shrubs and bushes, with a large quantity of artificial detail in the form of granite lanterns, pagodas, and rocks. In the foreground is a monolithic block of granite, forming a bridge across the stream, and near this is a handsome stone lantern, of what is called the *Snow-scene* class, carried on four stone legs, and with a cap of wide diameter. On the hillock behind may be observed another gigantic lantern of the *Standard* class flanked by several rocks of interesting outline, and surrounded by clipped bushes and dwarf pine trees. A small pagoda, just visible from between the trees, occupies the background, and a rugged flight of stone steps, flanked by rocks and bushes, passes over the brow of the hill. Other small rocks line the banks of the garden stream in the foreground.









*Daimio of Mito's Garden, Honjo.*







PLATES XV. AND XVI.

SATAKE-NO-NIWA, HONJO.

The Satake-no-Niwa is a characteristic example of the more artificial kind of Hill Garden, and is at present easily accessible to the public. It abounds in rare rocks, pagodas, and lanterns, collected by its original owner Mizuno Dewa no Kami. An extensive lake occupies the centre of the grounds, surrounded by hills which are thickly planted with evergreen trees and bushes cut into rounded forms, presenting a great variety of vivid colouring. During the spring and summer, the bright greens of the foliage are set off by red maples, azaleas, and other flowering shrubs. The shores of the lake are spread out at places into sanded and pebbly beaches, crowded with river boulders, rocks, and picturesque stone lanterns. Plate XV. gives a general view of this garden, showing the lake and opposite hillocks, and in the lower illustration of Plate XVI. is shown a corner of the lake, thickly shaded with handsome trees, and overgrown with irises and other water-plants. A rustic looking temple-shrine, with a *Torii*, occupies the background. The upper illustration of Plate XVI. represents a portion of a garden of a similar class at Shinjiku. Here may be seen to perfection the typical Japanese arrangement of garden hills with rounded bushes and lanterns.







PLATE XV.



*Satake no Niwa, Honjo.*







PLATE XYJ.



*Daimio's Garden at Shinjuku.*



*Satake no Niwa, Honjo.*







PLATE XVII.

HOTTA-NO-NIWA, FUKAGAWA.

Until recent years the Hotta-no-Niwa,—a Tokio garden belonging to the Daimio of Sakura, in the province of Shimosa,—was one of the most elaborate city gardens. Unfortunately it no longer exists, having been broken up and the material conveyed elsewhere. As in almost all first class gardens, an extensive lake formed the central feature. Around this were winding walks and intercepting mounds and hillocks sloping down to the water's edge to terminate in sandy beaches adorned with enormous stone slabs, rocks, and graceful lanterns. The garden hills were covered with a number of evergreen bushes clipped into spherical and trailing shapes, and interspersed with curious rocks and granite standard-lanterns. In the lower illustration on Plate XVII. may be observed the principal vertical rock of the garden, situated in front of the main hillock, in the background. The steps and stones below it are arranged in such a way as to suggest, to those acquainted with the rules of Japanese landscape gardening, the cascade-inlet of the lake. At one point a trellis of wistaria creepers overhangs the water, and on the opposite side a raised gallery forms a cool summer retreat. In the foreground of the upper illustration may be noticed a characteristic leaning pine-tree with an attenuated branch trained over a stone lantern of the *Snow-scene* class. The distance displays a curious stone bridge consisting of long granite slabs supported upon wooden piles driven into the bed of the stream. This garden may be taken as a very good example of the style of Hill Garden formerly very common in the thickly populated districts near the river and canals of Tokio. The water of the neighbouring river is utilised to form the lake, and the noise and unsightliness of the crowded streets outside are excluded by a boundary of high hillocks giving the garden the appearance of a secluded country spot.







PLATE XYJJ.



*Hotta no Niwa, Fukagawa.*



*Hotta no Niwa, Fukagawa.*







PLATES XVIII. AND XIX.

BOTANICAL GARDEN, KOISHIKAWA.

These grounds, which belong to the Imperial Educational Department, are partially devoted to the cultivation of exotic plants and trees, and are called the Shokubutsu-En, or Botanical Gardens, of Tokio. In consequence of their miscellaneous character, certain portions exhibit the stiff formality of European gardens, but other parts still preserve the purely Japanese style of the original design, as executed a century and a half ago for the Daimio of Sagara,—the original owner of the site. The full page illustration of Plate XVIII. shows a portion of the lake and surrounding hills of the garden, the former covered with water-weed and fringed with rocks and bushes, and the latter clad with coniferous evergreens and rounded bushes. Occasional ornamental rocks, a lantern, and a group of dwarf palms constitute other interesting features of the surrounding areas. Set back amid the shadow of some pine-trees may be seen the *vertical* rocks marking the head of the lake, which near this point is crossed by a granite bridge. Plate XIX. presents another view of the lake, and the grassy mounds surrounding it which carry quite a number of neat rounded bushes. Below, on the same Plate, may be seen a group of lotuses, and other detail in the form of bushes, a stone lantern, and a leaning pine-tree. The illustrations of this garden are produced from photographs taken by Mr. K. Ogawa, and are remarkable as showing with great clearness the delicate detail of the different kinds of foliage in which Japanese gardens abound.







PLATE XYJJJ.



*Botanical Garden, Koishikawa.*







PLATE XIX.



*Botanical Garden—View of Lake and Hills.*



*Botanical Garden—Bushes and Lotuses.*







PLATES XX. AND XXI.

TSUYAMA GARDEN, TOKIO.

The spot occupied by this garden is of some historical interest, having been presented by Iyeyasu, the first of the Tokugawa Shoguns, to one of his Ministers of State. It afterwards passed into the hands of the Daimio Tsuyama Matsudaira. The present owner is a wealthy silk merchant named Sugimura, but the garden is still known as the Tsuyama Garden. Three views of these grounds are given; the first being taken from across the narrower end of the lake, showing the outlet at the side of the residence, crossed by a wooden bridge. On the further side is a conical hillock shaped to represent Fuji-san, having its slopes adorned with rounded bushes and artificially trimmed pine-trees. This hill has a spur and the intermediate depression is crowded with stones and low bushes, high evergreens occupying the background. The lower view on Plate XX. is taken from in front of the building, looking across the whole length of the lake. Two important features may be observed in the form of peninsulas or promontories jutting out into the water, one in the right foreground, and the other in the distance on the left. Both are provided with a pebble-strewn beach, ornamented with low shrubs, numerous rocks, and a stone lantern. The distant promontory carries in addition a little harbour partly hidden amid trees. This may be considered the principal view of the garden, the further banks of the lake having a large rockery indicating the imaginary source of water. Plate XXI. presents another aspect of this composition, as seen from the opposite end looking towards the residence. It shows more clearly the further promontory with its sea-beach, lantern, and pine-tree stretching out over the water. The lower illustration on this Plate is taken from a public garden at Mukojima, called the 'Komatsushima Garden, receiving its name from the island of small pine-trees in the centre of the lake. It is somewhat bare and uninteresting in the details, but is given as an example of the more common kind of public garden frequented by holiday-makers.







PLATE XX.



*Garden of the Daimio Tsuyama, Hill View.*



*Garden of the Daimio Tsuyama, Lake View.*







PLATE XXJ.



*Garden of the Daimio Tsuyama, Lake View.*



*Public Garden, Mukojima.*







PLATE XXII.

GARDEN AT KOMAGOME.

This beautiful modern park covers the site once occupied by the garden called *Mukusa-no-Sono*, belonging to Yanagisawa, a favourite of the Shogun Tsunayoshi Ko. This noble was famous as having risen from the rank of a petty court chamberlain to that of the wealthiest territorial Daimio. The grounds, as extended by their present owner, cover nearly a hundred acres, and comprise,—the lake-garden immediately facing the residence; a winding stream, the banks of which are thickly wooded; numerous plantations of pines, cedars, and other evergreens; groves of blossoming trees; orchards of fruit trees; a duck pond; a vegetable garden; and a model farm. The lake view shown in Plate XXII. is remarkable for its serene and unassuming grandeur. In other gardens of this class a multiplicity of detail, in the form of hillocks, spherical bushes, rocks, and lanterns, creates a restless finical effect which is here altogether absent, being replaced by a dignified repose and stately simplicity. The lawns surrounding the ornamental water are adorned with some magnificent old pine-trees of picturesque shape, and of a size rarely found in such numbers in a single garden; and these, together with a colossal stone lantern, a few shrubs, and rocks judiciously and sparingly arranged, impart a noble scale to the foreground of the composition. In the background may be observed a high *Standing* stone constituting the central feature of the view, but not in this case connected in any way with the water-supply of the lake. The cascade is at the eastern extremity of the lake, tastefully designed to suggest a mountain torrent. In the middle of the wide expanse of water may be seen a group of rocks arranged to form an open archway, in imitation of the hollowed sea-rocks which are seen at various places near the Japanese coast. The lake is also furnished with a pretty wooded island connected to the shore by a simple curved bridge of timber and wattling covered with earth. A single garden hill of considerable height, thickly planted with camellias, azaleas, pines, and oaks, forms an important feature of the background, and commands a fine view of the surrounding garden.







PLATE XXII.



*Garden at Komagome.*







PLATES XXIII. AND XXIV.

GENTLEMAN'S GARDEN, FUKAGAWA.

Fukagawa, one of the busiest and most crowded parts of Tokio, possesses a fine garden, constructed within recent years with all the taste and skill which wealth can command. As in the case of nearly all important grounds, especially those laid out as this is near a river or canal, the controlling feature of the design is a large and irregular lake. Plate XXIII. illustrates what is intended as the principal or central view of the garden from a point immediately in front of the main Japanese residence. In the background is a high garden hill, somewhat conical in form but with an irregular summit, near the base of which the semblance of a stream is produced by a winding bed of broken stones tending to a group of precipitous rocks which indicate the position of a supposed cascade. Here may be recognized the "Guardian Stone," "Cliff Stone," and other essential rocks which always distinguish a garden waterfall. The hill and artificial stream may be taken to express the idea of Mount Fuji and the Fuji-kawa, though the representation is remarkable for great freedom of treatment. In the foreground, on the right, is discovered the beach of one of the peninsulas of the lake, with a magnificent granite lantern, fine scoriated rocks, and a characteristic example of the leaning pine-trees which the gardeners of the country train over the water, and with which these grounds are crowded. The whole perimeter of the lake is ornamented with stones and rocks of great rarity and variety. Plate XXIV. presents another vista of the lake at a point where two of its wooded islets nearly meet, leaving a connecting sand-bank planted with water reeds and rushes. Beyond this beach may be seen a peep of the head of the lake, with the distant Fuji-san and cascade-mouth. This is by far the most picturesque view of the garden, though the effect is said to have been to some extent accidentally produced. In this illustration may be seen a number of the carefully selected rocks which have been collected from various parts of the country.







PLATE XXXIII.



*Gentleman's Garden, Fukagawa, Central View.*







PLATE XXV.



*Gentleman's Garden Fukagawa, Lake View.*







PLATE XXV.

FUKAGAWA GARDEN.—DETAILS.

The garden just referred to offers several fine examples of the interesting details which characterise designs of the best style. The upper illustration of Plate XXV. shows a peculiar kind of garden bridge which the Japanese call *Rankan-bashi*, or "Bracket Bridge." Such constructions are used over deep streams the beds and banks of which will not admit of piles being driven in. A series of logs is projected from the stone abutments, forming bracket-like arrangements which carry the ends of the principal cross-beams, thereby diminishing the span between the supports. The flooring consists of small chamfered logs laid crossways and fitted close together with their ends projecting. The balustrade is of neat and elegant proportions with end newels of simple design. The lower illustration shows some important features close to the dwelling, including the projecting gallery, called *Nure-En*, and a large date-shaped water-basin of granite which is used with a ladle from this gallery. The water-basin necessitates the sink or drain below, which is rendered artistic by an arrangement of fine boulders and rocks. Close by is placed a magnificent stone standard-lantern, sheltered by a handsome pine-tree trained so that some of its branches cross in front of the fire-box or head of the lantern. The skillful blending of architectural formality with the natural wildness of the garden is well displayed in this illustration.







PLATE XXV.



*Bracket Bridge, Fukagawa Garden.*



*Lantern and Water Basin, Fukagawa Garden.*





PLATE XXVI.

TEA GARDEN, FUKAGAWA.

The lake-garden at Fukagawa, illustrated in Plates XXIII. and XXIV., occupies the principal area of the grounds to the south and west of the Japanese residence. Connected by corridors with the main block of living and reception rooms is a set of Tea Rooms for the practice of the Tea Ceremonial, designed in the frail and delicate style which characterises such *bijou* constructions. The front Tea Room looks out upon a little garden—illustrated in Plate XXV.,—remarkable for its natural loveliness. It has in every respect the semblance of a wild mountain dell deeply shaded with maple trees and evergreens, in the centre of which is a rocky bed resembling the parched channel of a valley rivulet. Among the boulders of this water-course is a naturally hollowed stone which serves as a water-basin. To the right and left may be seen stone lanterns partly hidden amidst the foliage. The windows of the Tea Room open on a level with the bottom of this hollow, which is enclosed by hills and banks thickly planted and ornamented with occasional rocks and a miniature stone pagoda. Ascending the slopes, a small upper garden is reached, with winding walks of stepping stones, an enormous natural rock, bush-clad hillocks, and surrounding escarps quaintly faced with stone. This area is divided from the lake-garden by a low rustic fence constructed of wood, bamboo, and broom; it is entered by a tiny gateway picturesquely roofed with thatch. This Tea Garden exemplifies to perfection the wild sequestered character which is often given to such garden designs.





PLATE XXVJ.



*Tea Garden at Fukagawa.*







PLATE XXVII.

GENTLEMAN'S GARDEN, BANCHŌ.

The garden illustrated in this Plate is that of a gentleman's suburban villa in the district called Banchō. The residence, which is partly one-storied and partly two-storied, is an ordinary middle class dwelling. The grounds are partly turfed, with an earthen walk immediately in front of the building; and, across the turf and beaten earth alike, pathways are formed of large irregular slabs of Nebukawa stone—a kind of schist produced in the neighbourhood of Odawara. In the background may be seen a sunken gravelled basin, representing a stream, crossed by a curved wooden bridge which is connected with the principal line of stepping stones. On the opposite side of this bridge is a low hillock thickly planted with small trees and adorned with a large stone lantern and quaintly shaped rocks. Still further in the background may be seen three other granite lanterns of different shapes, and a stone well-border with a frame made out of a tree-trunk, with a cross-piece, and tiny roof to protect the well-pully. Azalea and olea bushes occupy the foreground, which is simple and somewhat bare in character.





PLATE XXXIII.



*Gentleman's Garden, Bancho.*



*Gentleman's Garden, Bancho.*





PLATE XXVIII.

MERCHANT'S GARDEN, FUKAGAWA.

This is a garden attached to one of the numerous villas situated near the Sumida River, in Tokio. The lower illustration shows the garden lake, over which is constructed a trellis for wistarias, carried on props rising from the water. On the opposite banks may be seen the usual dwarf pine-trees and spherical bushes, a number of ornamental rocks, a picturesque lantern, and a little summer-house. Here and there, blossoming trees are planted amid the evergreens. The foreground is occupied by an old bent pine-tree leaning over the water and supported on poles. The upper illustration exhibits some characteristic garden detail, consisting of a stone standard-lantern of the shape called *Kasuga*, an old plum-tree, and a rare specimen of the *Sophora japonica*, entirely hollowed out from age and decay. The common kind of bamboo fence, called *Kenminji*, after a temple of that name, is also shown. The lantern and plum-tree mark the approach to a little shrine reached through a Shinto archway by means of a row of stepping stones.





PLATE XXVIII.



*Merchant's Villa Garden, Fukagawa.*



*Merchant's Villa Garden, Fukagawa.*







PLATE XXIX.

PUBLIC GARDENS.

None of the important towns of Japan are without several public gardens. In many cases the grounds surrounding Shinto shrines or Buddhist temples serve the purpose of a peoples' park. Such healthy holiday resorts, which in Western countries have often been secured by means of public sacrifice and State expenditure, or through private munificence, have, in Japan, been preserved for the people by the necessary *entourage* of religious establishments. The ordinary devotee worships from outside the sacred edifice, and the long paved approaches, the hundred steps, the archways, water sheds, and lanterns are as much a part of the holy accessories as are the painted aisles and chapels of a cathedral interior. The upper illustration of Plate XXIX. shows the grounds surrounding the shrine of Shuzenji, which serve as a public garden at Kumamoto. In the background is the Shinto shrine from which the park receives its name, preceded by its raised ante-court and archway. The lake, of irregular shape, has two islets, one connected with the banks by stepping stones, and one reached from either side by a curved and ballustraded stone bridge. Another row of stepping stones crosses the widest portion of the lake. A few pine-trees, rocks, clipped bushes, and stone lanterns add ornament to the grounds. The lower illustration represents a part of the grove surrounding the Shinto-Buddhist shrine of Sanno-sama in Tokio. This is one of the oldest fanes of the city and was in past times specially patronised by the Tokugawa Regents. The triennial festival of Sanno is next to that of Kanda Miojin in splendour and popularity. The spot occupied by this religious establishment consists partly of a high and thickly wooded bluff overlooking the Akasaka district. It is ascended from either side by high flights of steps, is well shaded by fine old trees, and forms a cool and attractive summer resort. The view taken shows a tea-house in the lower part of the grounds, and gives some idea of the rural character of the surroundings.





PLATE XXIX.



*Public Garden of Shuzenji, Kumamoto.*



*Public Garden of Sanno, Tokio.*







PLATE XXX.

TEA-HOUSE GARDENS, OJI.

The suburban tea-houses of the capital possess, in many cases, attractive gardens. At Meguro, a village to the south-west of Tokio, several very good examples may be seen, which are specially visited when the pœonies are in blossom. The Ogi-ya and Ebi-ya, two tea-houses situated on the banks of the Taki-no-gawa,—a stream running through the suburb of Oji,—are much frequented in the spring and autumn. In Japan, buildings for recreation and amusement are by preference placed close to running water, and in many cases are constructed so as actually to overhang a stream, the fondness for water being carried so far that sometimes unhealthy creeks are built over in this manner. The narrow and rapid stream at Oji, shown in Plate XXX., is crossed from the tea-houses by light wooden bridges, and on the opposite bank a strip of land has been laid out as a Hill-garden, in the characteristic native style. Rounded bushes, quaintly trimmed pine-trees, and other evergreens, in addition to rocks, lanterns, and rugged stone steps, combine to produce a very picturesque effect.





PLATE XXX.



*Teahouse Garden, Oji.*



*Teahouse Garden, Oji.*





PLATE XXXI.

OKANO-NO-NIWA, NEGISHI.

This illustration has been given to show the style of a common city tea-house garden, of the poorest class, in which a few simple features, artistically arranged, have been made to do duty as ornament. The upper view shows a rivulet crossed by a bridge constructed of two fine slabs of granite which overlap and are supported in the middle on a wooden trestle built from the bed of the stream. A stone lantern of the *Standard* class, another of the *Legged* class, and a few large rocks and dwarf pine-trees, constitute the chief features of this portion of the grounds. The lower illustration shows the rusticated stone well and pebbled drain-bed, with the forked trunk of a tree to carry the well-pully; also rows of stepping stones leading to the different rooms, a screen fence, and a few old trees. This garden belongs to the class called "Tea-gardens," which have been specially described in "Landscape Gardening in Japan."





PLATE XXXJ.



*Small Teahouse Garden, Negishi.*



*Small Teahouse Garden, Negishi.*





PLATES XXXII. AND XXXIII.

MONASTERY GARDENS, NIKKO.

Plate XXXII. is illustrative of the well-known garden of a monastery called the Dainichi-Do, at Nikko. It is situated in a little depression and prettily arranged so as to take advantage of the view of the surrounding hills and woods. A few flowering trees, willows, and pines, are introduced into the grounds, which are for the most part ornamented with formally clipped box, azalea and juniper bushes, here and there trained into the shape of long hedges. The centre is occupied by a miniature lake supplied by an underground spring of the purest water; its deep bubbling pools are surrounded by rocks thickly coated with moss. A red lacquered shrine, dedicated to the god Dainichi, flanks the lake, and several stone lanterns of unusual shape, a miniature stone pagoda, and numerous garden rocks, are grouped together on the banks of the pool. Plate XXXIII. shows the grounds of another monastery at Nikko, known as the Mangwanji. A large lake in front of the main building contains islands representing the crane and tortoise—felicitous emblems in Japanese art. Fine rocks and evergreens adorn the level areas of the garden, which is bordered by clumps of old trees and thick hedges. The lower view given in Plate XXXIII. exhibits the narrow inlet of the lake crossed by a curved wooden bridge, at the side of which are large rounded bushes and a leaning pine-tree. One or two stone lanterns and a detached summer-house may be seen in the background. The lower illustration shows the waterfall, arranged in two low torrents flanked by rocks, and, a life-sized stone statue of Fudo,—the deity to whom all waterfalls in Japan are dedicated,—at the head of the cascade. Two stone pagodas of different shapes may be observed on the surrounding banks, and also a shed from which the view of the cascade can be enjoyed.





PLATE XXXII.



*Monastery Garden, Dainichi Do, Nikko.*



*Monastery Garden, Dainichi Do, Nikko.*





PLATE XXXIII.



*Cascade in Garden of Mangwanji, Nikko.*



*Monastery Garden, Mangwanji, Nikko.*







PLATE XXXIV.

DAIMIO'S GARDEN, KANAZAWA.

Among the numerous provincial gardens of Japan, that originally belonging to Mayeda, Daimio of Kashiū, at Kanazawa, is of considerable importance. Like many of the nobles' gardens in the old castle towns, it has now been converted into a public pleasure resort. The view presented shows the garden waterfall issuing from rocks buried in a wealth of shady foliage. From its base a torrent runs into the lake; and in front of the cascade is a fine marble pagoda of unusual shape and proportions. It is square on plan and consists of three high stories with a small mezzanine between the intermediate roofs. Below the main waterfall may be observed the lower or *female* cascade, an invariable accessory of such features in gardening. A bridge composed of one enormous block of granite spans the neck of the lake, just below the torrent. The thickly planted trees surrounding the cascade impart to the composition a highly natural and rural effect.







*Daimio's Garden at Kanazawa.*







PLATES XXXV. AND XXXVI.

KORAKU-EN, OKAYAMA.

The town of Okayama, in the province of Bizen, boasts a very handsome garden known as the Koraku-En, which at one time formed a part of the grounds surrounding the military palace of the lords of Bizen. It contains a large lake adorned with two islands and terminating in a stream which winds in a serpentine manner through the garden. Plates XXXV. and XXXVI. exhibit different views of the lake and central island, the latter adorned with a small quantity of effective detail, comprising a handsome granite lantern, a few bold rocks, clipped bushes, and picturesque dwarf pine-trees. The other island is connected by a bridge with the shore of the lake and carries a pavilion, or garden harbour, built overhanging the water's edge. The work "Landscape Gardening in Japan" contains a full description of the principal features of this garden, in which reference is made to its two islands, principal hillocks, iris-pool, enormous rocks, and other interesting features. The wide extent of this composition, combined with the large scale imparted to it by the sparing introduction of bold detail, gives it a park-like simplicity and grandeur somewhat similar to that displayed in the large garden at Komagome, described in the text to Plate XXII. The design is however more formal and artificial than that of the latter, and on this account better illustrates the rules of orthodox landscape gardening. The colossal and grandly proportioned keep of the old castle may be seen towering above the large trees of the garden.





PLATE XXXY.



*Koraku En Garden, Okayama.*





PLATE XXXYJ.



*Koraku En Garden, Okayama.*



*Koraku En Garden, Okayama.*





PLATE XXXVII.

GARDENS, KIOTO AND AWOMORI.

This Plate has been introduced to show different treatments of vegetation in Japanese gardens. The upper illustration is taken from the garden of the Eastern Hongwanji, a Monastery in Kioto, which is planted with dwarf palms of the *Cycas revoluta* species, called by the Japanese *Sotetsu*. These, together with junipers, azaleas, and other clipped bushes, and fine rocks and boulders, are grouped on either side of a sunken sanded channel constructed to represent a river bed. In one place this bed is crossed by a granite bridge consisting of a single slab. A background is formed of thickly planted trees and rocks, from behind which the imaginary stream appears to issue. This garden is a fine example of the *Kare Sansui*, or "Dried-up Water Scenery," frequently introduced into Japanese gardens, and described at length in "Landscape Gardening in Japan." The lower illustration represents the garden of a merchant at Awomori, and displays a fine example of a Japanese pine-tree of magnificent size, trimmed in the *tama-tsukuri* style. The garden is simple in character, having a small lake edged with rocks, bushes, and water-plants; rows of stepping stones lead from the residence, and a few lanterns and interesting rocks are introduced.





PLATE XXXYJJ.



*Sotetsu garden, Hongwanji, Kioto.*



*Merchant's Garden, Awomori.*







PLATE XXXVIII.

GARDEN AT KAGOSHIMA.

A glance at the accompanying illustrations will reveal a special character belonging to this garden, somewhat different from that of other examples. It is one of the gardens of Shimazu, the Daimio of Satsuma, at Kagoshima, and is rather more severe in treatment than the landscape gardens of Tokio. The almost complete absence of large trees and the important part played by high rockeries and artificially clipped bushes impart a quality to the composition, which, though highly refined and artistic, is, at the same time, somewhat austere. The lake, beginning in a wide pool at the base of the highest bush-covered cliffs, assumes a serpentine form and terminates in a narrow stream crossed by a wrought granite slab. The borders of the lake in front of the residence are neatly finished with rocks and stone slabs of a variety of shapes, separated by low spherical bushes and occasional evergreens. At one point, an important group of rocks forms the support to a stone lantern-head. In the background of the lower illustration on Plate XXXVIII. may be observed an elevated rock-basin, backed by a bush-covered rockery and hills, and containing overflowing water. This is the garden cascade, detached in the present instance from the lake, and having its own lower pool or basin with surrounding boulders. In one place, a clump of palms assists in imparting a distinctly tropical appearance to the garden.





PLATE XXXVIII.



*Daimio of Satsumi's Garden, Kagoshima.*



*Daimio of Satsuma's Garden, Kagoshima.*





PLATE XXXIX.

SHIRASE-NO-NIWA, NIIGATA.

This illustration represents a lake-garden which is remarkable for its extreme artificiality and for a preponderance of redundant detail. Nearly all the trees in this design consist of a particular kind of pine, trimmed in the *tama-tsukuri* style,—a method by which each tuft of foliage is cut into a disc-like form. The borders of the irregular lake are crowded with numerous stones and boulders, with shrubs, water-plants, and grasses, planted between them. Though there is constant repetition of similar detail in this design, the arrangement is distinguished by considerable variety. The level walk in front of the residence has a row of stepping stones and a granite lantern; a few turfed hillocks, planted with the ever-recurring pine, and a summer-house, may be seen in the background. A bamboo fence and roofed gateway mark the position of the garden entrance. It is said that the extremely artificial treatment displayed in the trees and rockeries of this example is particularly characteristic of the style of landscape gardening as developed on the Western coast of Japan.













PLATE XL.

GARDEN ROCKERY, NEDZU.

This Plate is illustrative of an artificial rockery, constructed in the small quadrangle of a suburban tea-house, and designed in imitation of the natural hollowed rocks which abound in different parts of the scenery of the country. Beneath the arch formed by the rock-work winds a little stream leading from the well-drain and supplying a pool provided with a small fountain. Moss, lichen, grasses, small plants, and dwarf evergreens are grown on the rockery, and a miniature stone pagoda decorates the top of the arch. Such artificially constructed rockeries are not very common in Japanese gardening, the preference being always given to single natural stones of interesting shape; but, when occasionally introduced, they are designed in imitation of some object in natural scenery, and in this respect they differ from the meaningless and shapeless conglomerations of stone and slag employed under the name of rockeries in European gardens.





PLATE XL.



*Teahouse Court Garden, Nedsu.*

















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